

## Radio and Television

# New 'Danger Man' Sent To Repay U. S. in Kind

By Lawrence Laurent

IN RECENT EDITIONS of The Guardian, Manchester and the London Observer, there have been stories about the complaints against an excessive number of American programs being carried on British television. The complaints are aimed at both the publicly owned British Broadcasting Corp. (BBC) and the advertising-supported Independent Television Authority (ITA).

Some members of Parliament have asked for legislation to limit the amount of American programming. There have also been complaints about the violence in American Westerns and the sameness of the shows.

The British certainly deserve the sympathy of those who are most familiar with the formula-plots that issue from Hollywood sound stages. Now, however, the British are having a turn. They have struck back with something called "Danger Man" (8:30 p. m. Wednesdays, CBS, WTOP-TV).

THE PROGRAM revives memories of "Foreign Intrigue," a Sheldon Reynolds



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production which brightened the early days of television. "Foreign Intrigue" was filmed in Europe, using European actors who had learned the English-speaking roles phonetically and who had only a vague notion of the meaning behind the sounds they were making. Still, by the early standards, "Foreign Intrigue" was welcome relief from the games and variety programs.

The title role of "Danger Man" is played by Patrick McGeehan. The description, furnished by the producers, is that he "operates in an atmosphere of danger and intrigue, but he is at home anywhere—in the caves of Naples, the dives of neurotic Berlin, in the smart salons of Paris and in the primitive villages of India. His services are available only to governments or to top government officials."

To an audience accustomed to TV heroes, he could be described as Paladin, without a horse.

In the first episode, the "Danger Man" killed an assassin and escaped by flying a helicopter. In this week's episode, he trapped an assassin by using a blind girl.

Thus, in two short weeks, the "Danger Man" has saved the life of a statesman and has saved a nation from being overthrown. Next week, he'll save the plans of a secret thermodynamic reactor.

Just having the "Danger Man" around must help Alida Dulles get a good night's rest. It ought to help others get to sleep, too.

"DANGER MAN" is the mid-season replacement for "Wanted — Dead or Alive," a Western that made the mistake of trying to do something different. For two seasons, beatnick actor Steve McQueen went through the usual motions of pursuit and shoot and the series did well.

He began to get difficult after two seasons, however. McQueen insisted that he be given a chance to do more than blink drowsily and fire quickly. Instead of hunting down badmen, he spent one episode looking for a little lost lamb. Another week, he helped a bank robber return the stolen funds. And, once he took part in a sagebrush version of Aristophanes' (411 B. C.) comedy, "Lysistrata." (True to the "real" West, however, the ending was altered to have the ladies beg their suffering husbands to return to wearing six guns.)

The result of McQueen's efforts to broaden his experience and to give cultural enrichment to the audience? The viewers went that-a-way.

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